Museum Association QUARTERLY

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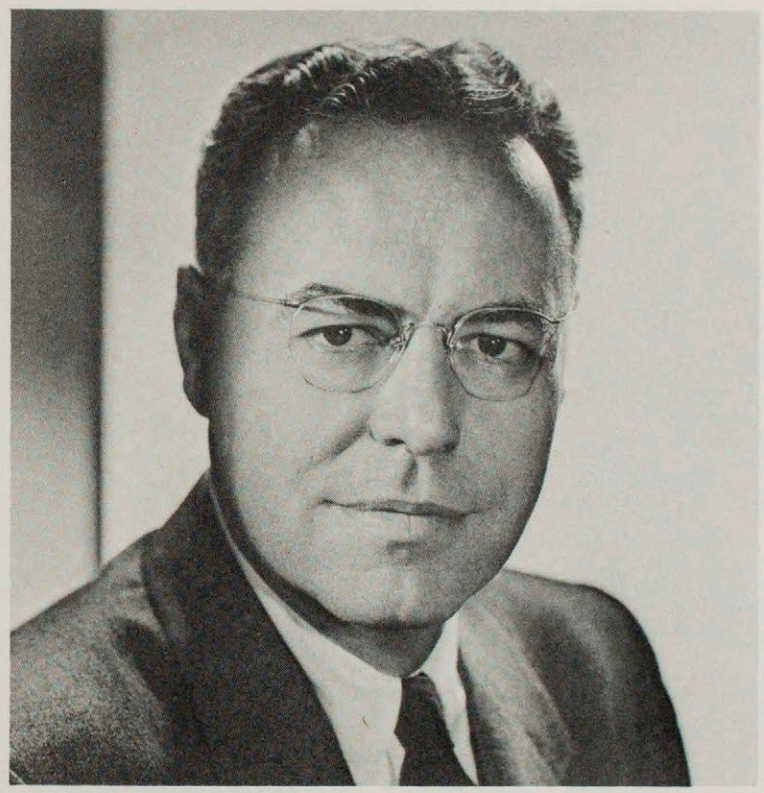
The QUARTERLY *of the Los Angeles County Museum. Volume 15, Number 2*

A message from

Edward W. Carter

President, Broadway-Hale Stores, Inc.



TODAY the Los Angeles County Museum of History, Science and Art is serving a population which has grown to over five and one-half million; and this phenomenal growth will continue. It is apparent to anyone who visits these three museums under one roof that the facilities are not adequate for the proper and complete exhibition of its collections for the full benefit of the public. Reports from the professional staffs of each of the three main divisions of the Museum indicate that about one half of the holdings in each division cannot be displayed because of lack of space. And with the present gratifying cultural maturation of the community, both the quantity and the quality of the collections are increasing. The responsibility now is for the leaders in this community to provide adequate housing for these holdings which constitute the best agency for preserving and presenting the records of our advancing knowledge and creative expressions.

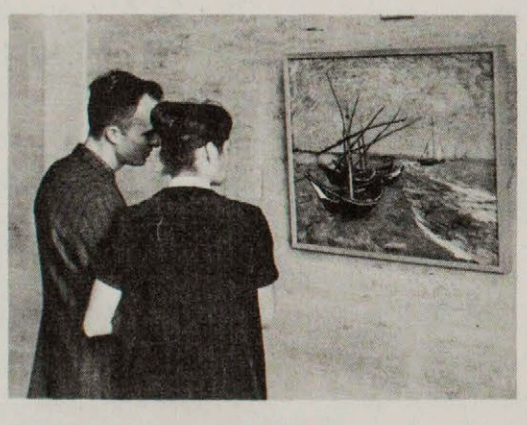
The Board of Museum Associates, working under a cooperative agreement with the County Board of Supervisors, is dealing with the challenge which has been posed. A magnificent site is being made available in Hancock Park on Wilshire Boulevard for the construction of a new art museum. Mr. and Mrs. Howard F. Ahmanson have donated two million dollars to Museum Associates toward the initial gallery, which will be named in their honor. Mr. and Mrs. Norton Simon have committed one million dollars toward the total project. Two million more will be required, approximately half of which has already been pledged by thirty additional benefactors. As soon as the remainder has been pledged or donated by other members of the community, an architect will be appointed and the first phase of building will be undertaken on a total project which, as indicated by the generous support so far, will aim at being a truly great art museum.

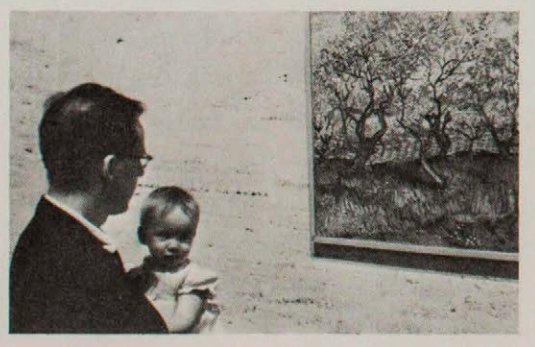
When this new structure is finished it will provide not only an additional cultural institution of great credit to the community, but it will free space and facilities in the present museum which are urgently needed for the fuller development of the Science and History Divisions of the Museum.

The world of Vincent van Gogh

CHOSEN from the two most extensive van Gogh collections in the world, the paintings which were exhibited at the Los Angeles County Museum this past winter attracted the largest one-man show audiences in history. Patrons stood in line an hour or more, some of them even in the rain. To bask in the everlasting light of Vincent van Gogh's intensely beautiful and energetic world—the world he saw beyond the savage violence and disorder of his personal life—was more than worth the price.

—Photographs by Gabrielle Davis Kuehn

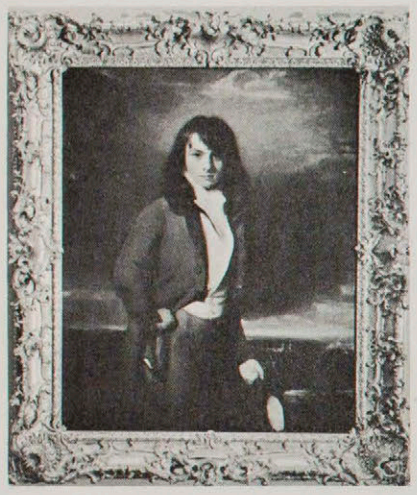




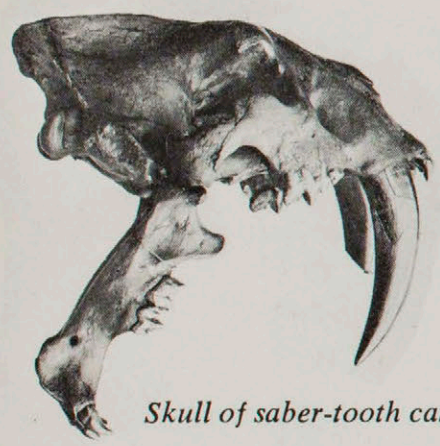
View of the River Maas near Dardreckt, by Cuyp.

How do you read me?

Russell J. Smith
Chief Curator of Education



Arthur Atherley, Esq., by Sir Thomas Lawrence.



Skull of saber-tooth cat.

Number 15, 1950, by Jackson Pollock.

Woman with Handkerchief, by Pablo Picasso.

Tête au Fond Chartreuse, by Pablo Picasso.

THESE messages from the technical world of radio usually mean that the signal is coming through with clarity and good intensity. In this radio-language, 'to read' has come to mean, 'to understand,' to get the message clearly. Learning to read meters and code intelligently has developed into a well-established skill. But in the world of the museum and its treasures, how to 'read' or understand the realia there, often baffles the lay visitor or leaves him with the unsatisfied feeling that he doesn't know enough to fully appreciate the objects before him. From critical observation of people in museums, it is certain that too often the visitor fails to use the latent resources within himself and hastens past significant exhibits because they do not 'speak' loud enough or fast enough to reach him.

In an age of rapid and almost overwhelming communication, we have devoted much time to the techniques of learning to read the printed word. When we also look at the parade of photographic reproductions which pass before us in newsprint, magazine and television, we frequently see them incompletely. Only experts can really claim to 'read' them well. Finally, we have given almost no time to the interpretation of objects, the realia of our lives. Certainly then, we are at a loss when we visit museums and are faced by the multitude of strange and often 'meaningless' things. How can the museum visitor help himself to a better understanding, to increased enjoyment, to the inspiration that is there for those who know how to seek it out?

That the objects in a museum have great interest and fascination for the public, is proved by the impressive attendance statistics —all voluntary visitors. But what actually happens to the thinking of the visitor while he is in the museum is not so obvious. Except in rare cases, we never know. An exception was the experience of a fifth-grade girl who had been permitted to handle a chair which once belonged to George Washington. On reaching home, she refused to wash her hands for three days for fear of losing this precious contact with the past. This direct association with his-

tory had proved to be a powerful and satisfying experience. Since few are privileged to handle museum treasures, how can the visitor be guided into an improved kind of looking?

First, he needs to be as disciplined about his looking as he has been about reading the printed word. He needs to follow a formula of looking, of discovery, of response, of judgment, all of which should lead to new understanding. Also, he needs to be careful that he is not diverted during this process. It is so easy to be impatient, to stop looking before the object has had a fair trial. Museum studies show that twenty seconds is the average time allowed for the study of a single object. This hardly seems adequate when it is remembered that some of these objects may be paintings by Rembrandt, Titian, van Gogh, or sculpture by Rodin. This is not long enough to get acquainted, much less to allow anything significant to happen.

Our first approach then to a new museum piece should be leisurely and relaxed. There is not much here for those who 'read and run.' The following is given as a suggested formula which will certainly vary with each person using it; all the same, it may be a guide to looking and should promote better 'seeing.'

1. *Search the object for familiar or recognized qualities.* We need to identify this new thing in the realm of our own experience.

2. *Search for strange and unfamiliar details or qualities.* This information added to what is already known creates a new impression.

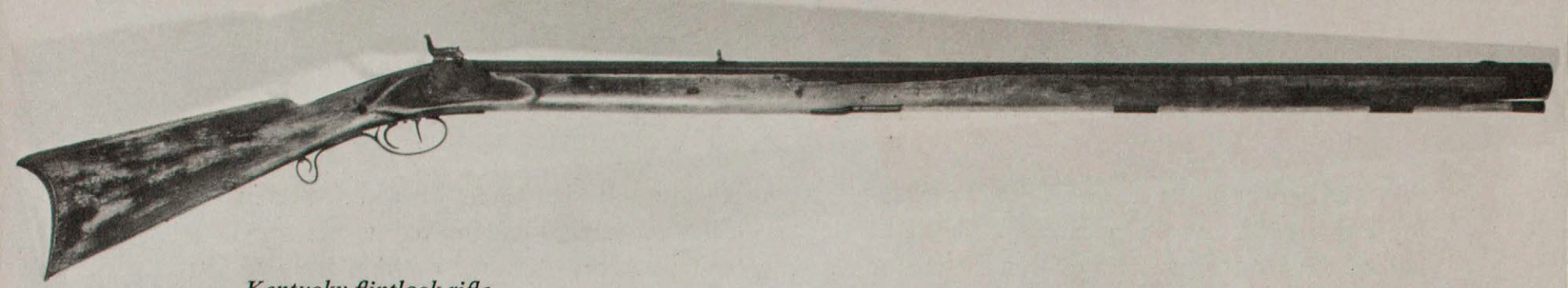
3. *Respond to this new impression.* This will constitute our judgment or evaluation. If the painting or object is to have meaning for us, it is at this point that we have been led into a new understanding. To be specific . . .

In the picture "View of the River Maas Near Dardreckt" by Cuyp, the Dutch artist, the story line is simple and direct. It is filled with realistic and readily recognized forms. Further searching reveals the details of the city in the middle horizon, the people in the two boats, and the house behind the tree. We can begin to feel the composition as a whole. At this point our evaluation or judgment becomes intensely personal. If a farm-river scene has nostalgic meaning for us, we may respond favorably. If not, we may have to search for other values, such as the skill of the painter, or the monetary or historic value of the painting, or even reject the painting altogether.

In the Lawrence portrait of Arthur Atherley, story, detail, composition, an extremely well-favored young subject almost demand a favorable response. The qualities of recognition, identification, and familiarity in this picture are all so strong that it has become one of the most popular paintings in the museum's collection. Picasso's "Tête au Fond Chartreuse" on the other hand, presents problems at once. Looking systematically now becomes a necessity. Extreme distortions of old familiar forms usually cause the viewer such mental disturbance that understanding may be blocked at once. Returning to the formula, if it may be called one, we look first for recognition and identification. The features of this woman's head, though recognizable, have become symbols only. The relationships here in a sense have been simplified to depend arbitrarily on the balance of light and dark and the stress of the design. In the second picture "Woman With Handkerchief," the details have been used symbolically and the entire composition developed to emphasize the grief of the subject. Judgment in this case will depend on our acceptance or rejection of the artist's purpose and our ability to mentally supply the details behind his symbols. Our willingness or unwillingness to do this will qualify our appreciation of the artist's purpose.

At the opposite pole is the Jackson Pollock painting. This is the completely abstract painting. Here the recognition feature has deliberately been sacrificed to center our attention on technique, pattern and the physical quality of the paint itself.

Reading scientific specimens or other realia of the biological world can offer a rich reward for the museum visitor. Here he is free of the emotional responses that art demands of him.



Kentucky flintlock rifle.

He is free to take the same logical steps that the curator-scientist took in selecting the specimen. The reading formula remains the same. First, identification; second, analysis of details; third, relating this information; lastly, new understanding.

Applying this formula to our most widely known scientific specimen, the saber-tooth cat, we find that few visitors fail to identify this animal as belonging to the cat family. The body structure, the recessed claws and the shape of the skull all say "cat." Now searching for details, we notice the extra long canine teeth, the lower jaw hanging at a most unusual angle, the heavy structure of the top of the skull and the relatively small space remaining for the brain pan. How can this all be brought together in a reconstruction of the animal's life habits? Analyzing carefully, we realize that teeth such as these can only mean that this cat had developed the tearing, slashing attack to its utmost; that the lower jaw had to swing free to permit this kind of action. Only animals with a sturdily reinforced skull could have survived this violent living. The relatively small brain would seem to indicate an animal motivated by instinct to a high degree.

The historical object in the museum has a natural interest and fascination for most visitors. This appeal is many-fold. Since man's chief interest in life is man himself, any object which is a record of past successes or failures is inherently interesting. There is, also, satisfaction in approaching this museum material without the bias of either the spoken or the written word.

Here again, the viewer must go beyond the first impression to say only "Isn't it wonderful, or strange, or unbelievable?" He must make every effort to penetrate beyond the surface to an understanding of the real significance of the piece. The Kentucky Flintlock Rifle is an excellent historic piece to practice our formula on. Considered by historians as a prime tool in the settling of the American continent, it is the focal point of a rich body of legend, of fact, of skill, and of achievement. To say of it, "Isn't is quaint?" is to miss the point entirely. It overlooks the reason for putting such a piece into the collections in the first place.

Applying our simple formula again, identification is simple. Few people today have difficulty in recognizing this type of gun. But in searching out the significant detail, we find the piece a springboard into the exciting history of handicraft in Colonial America. The curly maple stock, so carefully cut out of the forest, dried, and hand-shaped in a frontier gun shop, is a sturdy, functional, crafted object. The hand-wrought barrel was forged on an anvil from rod stock made in the Colonial foundries of Pennsylvania. The almost unbelievable skill exhibited in building rifling into a barrel with nothing but hand tools is a lesson in human ingenuity and imagination. The setting of the firing mechanism imported from England is a clue to the colonies' dependence on the mother country. These details and many others spell out the life of our ancestors more realistically and honestly than volumes of written text.

Intensive looking and seeing is the only way the treasures of the museum world can be opened to you. There is a story or significance behind every object which reveals some fragment of knowledge about the world we live in. We can enrich our lives and our sense of security with this knowledge. As the pressures and tension of today increase, the museum can provide a new and quiet perspective, a refuge for those prepared to understand it. And as out understanding increases, we can say, as did Robert Louis Stevenson—"Lord, thy most pointed pleasure take and stab my spirit broad awake."

La Fiesta de Los Angeles

Ruth Mahood, Chief Curator of History

"FIESTA" is a word almost synonymous with early California, and early Los Angeles was no exception. Celebration of even a minor event called for a fiesta. Birthdays, weddings, baptisms, religious occasions, holidays, visits of important personages—even funerals—often prompted this colorful form of entertainment, transported from their homeland by the early Spanish settlers.

But the admission of California to the Union on September 9, 1850, initiated a gradual change in its institutions. Such American innovations as theatrical performances and horse racing led to a decline in the popularity of the Spanish-style fiesta. As Charles Willard in his 1901 "History of Los Angeles City" said, "A new city was now coming into existence in Los Angeles—an American growth grafted upon a Spanish stock."

Not until 1894 was the full color and pageantry of the fiesta to be revived—this time as the first official "La Fiesta de Los Angeles." Prompted by a business collapse which had followed the "Boom of the Eighties," a group called the Merchant's Association (now the Merchant's and Manufacturer's Association) had been formed in Los Angeles in 1893. Hoping to ease the economic ills of the city by attracting to Los Angeles some of the visitors to the Midwinter Fair being planned in San Francisco, the members of this association decided to organize a carnival or festival to be held in the spring of 1894. Max Meyberg, a member of the executive committee, proposed the idea. As he expressed it, "We have the climate, the fruits, and the flowers, and can reasonably celebrate at least once a year our freedom from the cruelties which nature practices on most sections of the country."

Meyberg was named Director-General of the project, and on his various committees served thirty-nine prominent citizens, including M. H. Newmark, H. Lichtenberger, Antonio F. Coronel, Hancock Banning, Henry T. Hazard, Joseph O. Koepfli, and William C. Bluett. Railway executives, bank cashiers, attorneys, manufacturers, merchants, architects, physicians, judges, artists, musicians, and educators all were represented. Many of these men had never before interested themselves in public matters.

Money for this expensive undertaking, costing about $30,000, was raised by subscriptions ranging from one to five hundred dollars. All of the various racial and ethnic groups in the city participated. Included in the parade were "Spanish *caballeros* on prancing steeds, in picturesque Mexican costumes; Indians from the surrounding country and Arizona; a military display; and the Chinese procession, a most brilliant and picturesque feature of all the glittering pageant of La Fiesta"—to quote the Advance Program and Guide compiled for the occasion.

In the choice of a queen for the fiesta, beau-

Mrs. Charles Modini-Wood, née Mamie Perry, 1895 *Fiesta Queen, who was also the first Los Angeles-born grand opera star.*

ty was a contributing factor, but wealth and prestige also played an important part. Mrs. Ozro W. Childs II was chosen.

Decorations also function significantly in creating a holiday atmosphere. As color can convey certain ideas, the fiesta committee decided to represent the sources of wealth in and around the city: red for wine, yellow for oranges, and green for olives. Homes and places of business were decorated with flags, festoons, tropical palm leaves, and evergreens. The *Evening Express* for April 13, 1894, published this comment:

Mary had a little lamb,
Its fleece could not be seen,
For Mary had adorned it with
The yellow, red, and green.

On April 10th the fiesta opened with an historical pageant depicting the growth of Southern California. The evening of April 11th brought a torchlight procession of masquers in every conceivable disguise, augmented by floats from the previous day's parade. On April 12th, Children's Day, approximately 6500 children from the public schools and other educational institutions participated. April 13th, Floral-Military Day, featured a huge parade in which appeared outriders mounted on gaily decorated bicycles, followed by the mounted police, with Chief Glass on a white horse. Nicholas Covarrubias, proprietor of the Club Stables, served as grand marshal. Marching military units, bands, and flower-covered floats created a colorful spectacle. The queen, in a Paris gown of white satin, her royal purple train embroidered in gold, rode in a golden float, above which a great golden eagle poised. Surrounding her were her attendants in court costumes and wearing beautiful lace mantillas. The events of this first fiesta concluded with a Grand Masquerade Ball.

Miss Francisca Alexander, 1897 Fiesta Queen, surrounded by her retinue.

An estimated 75,000 people filled the streets during the celebration. Businesswise the event was tremendously successful. "It is conceded by all who have seen Los Angeles grow that this first fiesta and the resulting strengthening of the Association have been among the earliest, and in some respects, the most important elements contributing to the growth and development of our city," said Harris Newmark in his reminiscences.

The fiesta was successfully repeated in the following three years, growing progressively more elaborate. Objections were raised to some phases of the 1897 celebration, and only by united effort was the 1898 fiesta made possible. Queens in these years were Mrs. Charles Modini-Wood, 1895; Mrs. Mark B. Lewis, 1896; Miss Francisca Alexander, 1897; and Mrs. F. W. Blanchard, 1898.

Celebrations called "La Fiesta de Las Flores" were held from time to time between 1900 and 1931, but none were as splendid as the first four. As the city grew, the event became more and more commercialized, gradually resolving into a business venture rather than a community project. The most recent revival of the affair took place in September, 1931, when the sesquicentennial of the founding of the City of Los Angeles was celebrated.

The Department of Textiles and Costumes

THE Department of Textiles and Costumes of the Art Division of the Los Angeles County Museum is less than six years old, yet already the collection of textiles and costumes is notable in scope and importance. Developing concomitantly, the physical plant has been ingeniously and thoughfully designed to be of utmost convenience to students and visitors alike. Motion picture designers, fashion designers, teachers and students—over 1,000 last year—used the Research Center for intensive first-hand study, while countless thousands of Museum visitors toured the Costume Gallery and enjoyed its exceptional exhibitions.

The growth of the Department is due in great part to the dedicated interest and broad background knowledge of Mrs. Stephania P. Holt, Curator of the Department of Textiles and Costumes, and her husband, Mr. Eugene Holt, who work as a curatorial team. Mrs. Holt first became interested in the study of costume design at the Warsaw Academy of Art, and continued intensified study in Paris. Later in England she designed costumes for the theatre. At the present time, in addition to her duties at the Museum, she teaches at UCLA.

In 1953 the Museum founded the Department of Textiles and Costumes containing facilities for research as well as display and storage. From the beginning this Museum Department has been strongly supported by two women's volunteer groups, one lay and one professional. The Costume Council is a volunteer group affiliated with the Museum,

Mrs. Stephania P. Holt, Curator of Textiles and Costumes, and Mr. Eugene Holt, Associate Curator, examine a Persian brocade.

Portion of the exhibition of GEORGIAN ENGLISH COSTUMES *(1730-1830)*

Portion of the exhibition HUNDRED-FIFTY YEARS OF THE BRIDAL GOWN *(1805-1954)*

An English Georgian dress with short sleeves, 1820; another English Georgian dress of 1830. Both are from the Georgian collection of the Museum

Photos by Christa of Vogue Magazine

while professionals in the field of fashion make up the Fashion Group, a regional chapter of a national organization. The Costume Council was formed in the fall of 1953 and through the fund raising efforts of its three hundred members, in conjunction with the Fashion Group, has made possible many important acquisitions.

One outstanding example is the collection of Georgian costumes covering the period 1730-1830. Mrs. Holt made a trip to England and purchased twenty-seven pieces from the Langley-Moore Collection with part of the proceeds of the 1957 Museum Gala given by the Costume Council and the Fashion Group. Each piece was chosen to bring out the feeling of the period. The Georgian Collection ranges in design from the middle 18th century English court costumes showing rich texture and color to others designed after the French Revolution when simpler fabrics were used and enhanced by the remarkable skill of the dressmaker. The Costume Council and the Fashion Group deserve praise for unselfish service and for providing an inspiring example of the value of sincere, constructive effort by interested people for the benefit of the Museum and the public.

Since the various aspects of the Department are so strongly interrelated, they must necessarily lose part of their cohesive quality when described separately. The Department as a whole consists of a collection of period dresses, period accessories, historic textiles, and the Research Center. The facilities include the Gallery, offices and library, the research rooms, and storerooms.

In the costume collection the garment of earliest origin is the linen robe of a Renaissance Florentine scholar of about 1510. The needlework is intricate and shows the origin of all needlepoint laces. This lace, called *retichello* work, is made in the linen not inserted. Rare costumes, such as the aforementioned, can be exhibited for limited periods because light, dust and humidity are harmful. Care and storage are challenging problems receiving constant consideration in the Department.

Costumes too fragile to hang are shaped with tissue paper and stored in plastic bags on shelves in the storeroom near the Gallery. Racks which can be wheeled from the wardrobe units hold still other costumes on special hangers. These hangers are fitted with quilted inner linings which conform to the shape of the costume. Each garment hangs within its own zippered plastic bag.

Another room is lined with wardrobes and drawers for wraps, suits, dressing-gowns, wedding gowns, underwear, shoes, and hats. One interesting example in this group is a heavily boned corset of 1730, meticulously stitched and made, of course, entirely by hand. A garment such as this is important in the collection for it shaped the figure of the wearer and to some extent predetermined the basic design of the outer costume. Here, too, are cases of laces, embroideries, fans and gloves. Above on a balcony national costumes are carefully stored in baskets holding the complete costumes and accessories. In addition the Department has a modern collection made up of the most characteristic pieces of each period, and examples from the famous designers of the present. Thus the costume collection begins with the robe of a Renaissance scholar and carries through to Dior and Balenciaga.

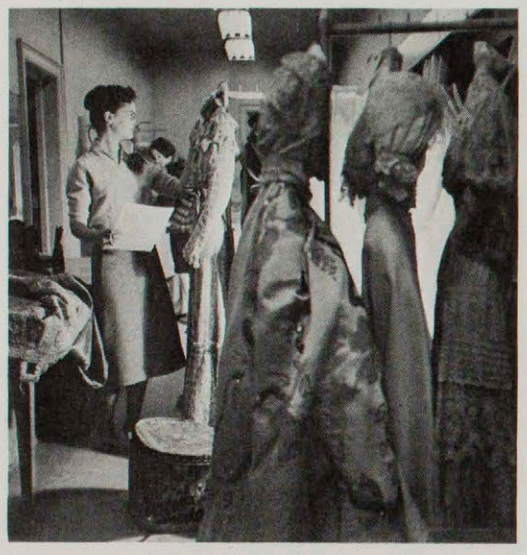
Some of the rare textiles are carefully preserved under glass, others are between sheets of clear plastic. They are kept in special drawer cabinets in Mrs. Holt's office because she "likes to be near them." The earliest piece in this collection is a medallion of Egyptian origin which originally adorned a tunic in the fourth century. It is of tapestry weave in wool and shows a man on a horse. The border design suggests Greek influence. This small sample of an early weaver's art has a haunting primitive quality and distinctive charm. In many cases we have no pictorial record of the times in which these rare textiles were woven and for this reason they are exceptionally valuable examples of mankind's artistic expression.

A recent and very beautiful acquisition, a

American embroidered shoe of the 1880's

American blue satin bonnet—1840

Producer George Cukor, designer Edith Head and curator Stefania Holt working in the Research Center selecting examples for costumes for a motion picture under preparation.



A student working on research in the costume and textile department

gift of Miss Bella Mabury, is a large Persian-made panel of multicolor satin bearing the inscription, "This is made for a present to the Holy Place by Ghulam Shirzadh" (979 on the Islamic calendar or 1571 A.D.). This exquisite piece and nearly 150 other important pieces from museums and galleries both here and abroad may be seen in the outstanding Persian Exhibition on view at the Los Angeles County Museum from April 1 to May 24th.

The pieces in the collection of costumes and textiles number in the thousands. For this reason Mr. Holt is working on a remarkable card catalogue in four sections which provides an inventory of all pieces in the collection. Each item is represented by a card of description with a photograph. In addition each item is catalogued by period and also by country of origin. The fourth card section describes how the item was acquired and carries the registration number. This catalogue not only saves the time of the Curator and research workers, but makes every resource of the collection instantly available.

In the Department offices there is a library consisting chiefly of old and valuable periodicals which may be used by research workers by appointment. Of very great importance is the nine-volume "Gallery of Fashion," 1794-1803, which is one of two complete sets in existence. The other set is in the Victoria and Albert Museum in London. This is one of the first fashion periodicals in the English language for it was not until after the French Revolution that the fashion people fled to London. In the world of fashion and costume, periodicals are highly valued because they give first-hand information about the period in which they were published.

The Research Center, located with the offices at one side of the Gallery, provides a convenient area for study. The room, which is set aside for research on textiles, is equipped with fine lighting and drawing boards. In addition, there is a textile library. This consists of fragments of textile basted on plastic sheets which are further protected between two sheets of clear plastic. This mounting makes it possible to examine the pieces from both sides. Vertically divided shelves make these mounted pieces easily accessible. The library of period costume patterns is unique. Such a library is found in no other museum in the world. The patterns have been worked out by graduate students for their projects and are being preserved here for future use.

It is the constant and continuing responsibility of the Curator to plan changing exhibitions. In some instances exhibitions are planned to show material in the costume and textile collection of the Museum that cannot be on permanent exhibit. At other times exhibitions are brought from other parts of the world to show a branch of art which the Curator feels has not received sufficient attention, and which will treat the public to a new and satisfying visual experience. The exhibition, "Woven Treasures of Persia," organized by Mrs. Holt and now on display in the Museum, is a notable example of curatorial creativity.

Robert M. Ariss, Curator of Anthropology, and Bonnie C. Templeton, Curator of Botany.

Curator's Round Table:

The Science Workshop

BECAUSE the Museum's Natural Science Workshop has attracted the nation-wide attention of educators, an informal round-table discussion of the Workshop was recently arranged to evaluate the program from the curatorial point of view and thus provide a sequel to THE QUARTERLY'S 1958 summer issue article describing the students' reaction to it. The meeting, conducted by Dr. Hildegarde Howard, Chief Curator of Science, and designed to discover possible personal benefits of the program to the curators, harvested an enthusiastic delineation of benefits to the curators, the Museum, and the community at large.

The Science Workshop, whose main purpose is to stimulate student interest in the natural sciences, is made up of outstanding science students from the high schools in Los Angeles County (each school is invited to send two). A fall series of lectures presented by the Science Curators and co-ordinated by Miss Gretchen Sibley of the Education Division, introduces the boys and girls to the various fields of science covered at the Museum. The actual workshop begins in the spring, and, lasting for ten weeks, offers courses in Museum techniques in Anthropology, Botany, Entomology, Mammalogy, Marine Zoology, Ornithology, Invertebrate Paleontology, and Vertebrate Paleontology.

During the round-table discussion, Miss Templeton, Curator of Botany, and Mr. Ariss, Curator of Anthropology, both stressed the effect this workshop has on the students' families. Many parents have never been to the

Left to right: Dr. Fred S. Truxal, Melville N. Lincoln, Robert M. Ariss, Bonnie C. Templeton, Hildegarde Howard, Paul Hill, George P. Kanakoff, Charles A. McLaughlin, Theodore Downs, Lloyd M. Martin.

Dr. Theodore Downs, Curator of Vertebrate Paleontology, and Lloyd M. Martin, Associate Curator of Entomology.

Charles A. McLaughlin and students examining skunk pelts.

George P. Kanakoff, Curator of Invertebrate Paleontology, and Charles A. McLaughlin, Associate Curator of Ornithology-Mammalogy.

Robert Ariss with two young anthropology students.

Dr. Fred S. Truxal and students working with the insect collection.

Museum until their children enroll in classes. The parents' interest grows with the children's until the Museum has another source of continued friends over the years. And often the curators make lasting friends of the parents. As Mr. Ariss said, "The Workshop is one of the best things we do as far as outgoing patterns to the community are concerned. The program has an impact on the community."

Mr. Stager, Curator of Ornithology-Mammalogy, and Dr. Downs, Curator of Vertebrate Paleontology, felt that the personal contact is the most valuable part of the program. "These teen-agers are an active bunch," remarked Mr. Stager, "and they ask questions which keep us on our toes. It's not only refreshing to work with them; it refreshes one's own point of view on life." Mr. Kanakoff, Curator of Invertebrate Paleontology, likes the constant challenge each group presents. No two groups are alike and consequently the curators must present new ideas and change their teaching methods to fit the immediate need.

The curators agreed that these boys and girls get a two-year start on others in college through these spring workshops and also often develop their first interest in research through the classes. Dr. Downs has had the

Dr. Downs instructing a student in Vertebrate Paleontology.

experience of several of his former students giving really constructive help in research. Mr. Martin, Associate Curator of Entomology, commented, "Most of us have gotten our student workers from this source. Some of them give hours of work in the laboratories without pay." They also have contributed thousands of specimens to the Museum collections and continue to collect wherever they go, sending the collections back to the Science Division. Dr. McLaughlin, Associate Curator of Ornithology-Mammalogy, mentioned that two of the three specimens of the very rare "Spotted Bat" came from former students, and another gave his entire collection (about 700 specimens) of North American bats.

One of the most important results of the Workshop is the good will it creates. As Dr. McLaughlin said, "These students are going to be the taxpayers and supporters of tomorrow. They will be around here for years to come. Those that go away to college usually return. And we hear complimentary remarks from their college professors about them and our Museum."

Dr. Howard recalled that during the war, when the "Museum Junior" program began, one of its main purposes was to prevent juvenile delinquency. "Some of the young people who came to these first classes were thought to be a little wild. In reality they only needed a chance to grow and develop an absorbing interest. It's rewarding to see what fine citizens they have become . . . and loyal Museum friends! Of course the purpose has now been revised and to be in our group, one must be outstanding in high school science. But from the first, all of them have been a credit to the Museum."

As a wind-up to the round-table discussion, Dr. Truxal, Curator of Entomology, expressed the deep feeling of all present. "In the final analysis," he said, "the personal satisfaction in working with these fine students is the foremost reward. The help they, in turn, give us and the Museum, fine as it is, is really only incidental to the satisfaction we have in helping them to succeed."

Book Reviews

THE ART CALENDAR, a Quarterly, edited and published by the Division of Education of the Los Angeles County Museum, is co-sponsored by the Museum Association and the Junior Art Council. The publishing dates are January 1, April 1, July 1, and October 1. Annual Subscription: $1.25; Single copy, 35c.

THE ART CALENDAR is a directory of the art exhibitions and events occurring in the metropolitan area of Los Angeles and in the major museums and art associations of adjacent cities from Santa Barbara to San Diego. It is primarily a service magazine for artists and interested laymen, and for students who wish to visit the range of exhibitions which Southern California now affords them. Five by seven inches, with an average of 56 pages, it is a convenient purse and pocket size.

Commercial art galleries which maintain regular exhibitions; public and private organizations such as museums, libraries, colleges, department and book stores—these make up about half of the sources from which news comes. The other half is an indication of the general increase of interest in art now apparent throughout the country. There are local groups in cities and towns of businessmen, housewives, club members, service organizations and just plain neighbors who wish to know more about art. Some of them want to paint or draw or make things themselves; others wish to study and discuss. Whatever their specific purpose, they are forming centers where such activities can be carried on. THE ART CALENDAR has become a means of publicizing local opportunities, so that the interested men and women can join with like-minded people to satisfy their art hunger. The editors hope, in time, to have an art film section, and one for children's art classes.

Currently, some 160 organizations are listed in THE ART CALENDAR. These are divided geographically much according to the telephone directory's plan, with the addition of an Outlying Section to take care of more distant points. If you are going north or south, or over to Pasadena, be sure to take your copy along with you.

(If you don't have a copy, you may subscribe by sending a check made out to *Museum Associates* for $1.25, to THE ART CALENDAR, Los Angeles County Museum, 900 Exposition Blvd., Los Angeles 7)

FRANCES R. NUGENT

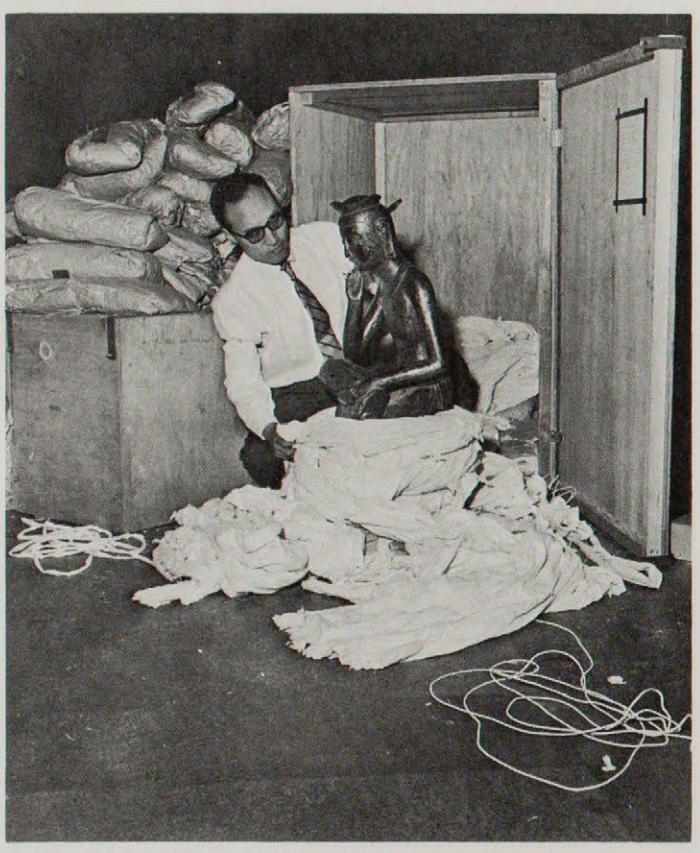
Prehistoric Animals, by Theodore Downs; sponsored by the Los Angeles County Museum Association, 1959; 20 pages; 40 illustrations in black and white; 35c, at the Museum Bookshop.

IT IS gratifying to announce the publication of a booklet related to the Museum's world-famous collection of fossils. Dr. Theodore Downs, Curator of Vertebrate Paleontology, tells the story of the now-popular monsters of yesteryear pictorially, using life-like restoration paintings, the originals of which may be seen in the Museum. His accompanying comments are brief, yet replete with fascinating descriptive details.

The subjects depicted are: the Age of Marine Life; Age of Fishes and Amphibians; Early Reptiles; Flying Creatures and Dinosaurs of the Age of Reptiles; Fossil Sea Monsters; Mammals; Ice Age Mammals; and Strange Flightless Birds. Photographic descriptions of the Rancho La Brea excavations and of the collecting of ancient California reptiles include the technique of jacketing and removing a fossil.

To illustrate graphically the enormous length of time these creatures roamed the earth, there is a 24-hour day time scale of the history of life in which man appears at 11:59. Recorded human history begins at ¼ second before midnight!

The Museum Spotlight



Dr. Kim's Visit

THE MUSEUM was fortunate in having on loan for six weeks the services of Dr. Won-Yong Kim, Assistant Director of the National Museum in Seoul. In addition to his official duties of supervising the care and installation of the Korean National Treasures, he appeared on television, lectured, and in general shared his vast knowledge of oriental art.

Travelling with the exhibition, he visited Washington, D.C., New York City, Minneapolis, Seattle, San Francisco, Los Angeles, and Honolulu. Interviewed here, he expressed delight with the Museum library, where he spent many days translating the title pages of oriental books, a service greatly needed and appreciated by the staff.

The public also profited from his visit. "While here, Dr. Kim has been our unofficial Curator of Oriental Art," said Mrs. Dorothy E. Martin, librarian. Dr. Kim was surprised at the widespread interest in oriental art shown by the large number of visitors who sought him out to ask about their scrolls, pots, and other pieces. Some were G.I.'s who brought items from Korea and Japan.

"I received many more people here than elsewhere," said Dr. Kim, "and saw many more excellent pieces."

Kenneth E. Stager boarding Scandinavian Airlines Transpolar Flight January 30th.

Machris Central India Expedition

MR. KENNETH E. STAGER, Curator of Ornithology-Mammalogy, accompanied Mr. and Mrs. Maurice A. Machris on an expedition to collect specimens of birds and mammals for the Museum in the Balagat and Mandla forest districts of Madga Pradesh (Central Provinces), India.

Financed through the generosity of Mr. and Mrs. Machris, the expedition was outfitted in the Nagpur area by the shikar company of Allwyn Cooper (Pvt.) Ltd. Results of the six-week expedition in India will be published in a later issue of THE QUARTERLY.

First Southern California Historical Symposium

THE LOS ANGELES County Museum was the scene of the First Southern California Historical Symposium, held February 6 and 7, 1959.

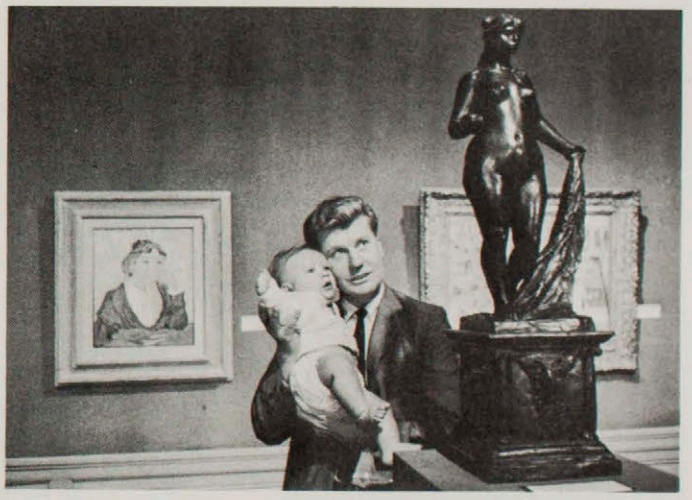
Greeting those attending the opening session on the evening of Friday, February 6, was a Host and Hostess Committee selected from members of the Historical Societies of Southern California, composed of James A. Aitken, Harold Ambrosch, Clyde Arbuckle, Dr. Gustav O. Arlt, George Braden, Julian Brannon, Frank Brown, William F. Holtz, Walter Knott, Henry M. Layne, Elmer Mateas, Joe Northrupp, William W. Ottoway, Carroll W. Parcher, Frank B. Putnam, Harold G. Schutt, Benjamin P. Sepulveda, Dr. Frank Stanger, Charles D. Swanner, Ernest R. Sweet, Murray Watkins, Karl Wray; the Mmes. H. Reeve Darling, Francis M. Pomeroy; and the Misses Grace Stoermer and Dora Verdugo. Registrants were entertained by the music of Juanito Benavides and his roving troupe of Spanish Troubadours.

Paul W. Galleher presided, and Dr. Jean Delacour, Director of the Museum, gave the welcoming address. Robert L. Rand, representing Carl I. Wheat, presented Volume One of "Mapping the Trans-Mississippi West" to the Historical Society of Southern California. W. W. Robinson introduced Carl S. Dentzel, Director of the Southwest Museum, who spoke on "The Historical Society."

A 9:30 Coffee Hour arranged by the Los Angeles County Museum Association opened the Saturday morning session. Miss Anita Lugo of El Monte, a great-great granddaughter of Don Antonio Maria Lugo, whose painting hangs in the California History Hall of the County Museum, performed early California dances. Others participating in the Saturday program were Lester McDonald, James Reading, Edwin Gledhill, L. Burr Belden, Frederick W. Nelson, Frank B. Putnam, Russell Belous, R. Coke Wood; the Mmes. Kate Chapin, J. E. Hutton, Ernest C. Allen; and Miss Ruth I. Mahood. Dr. Rockwell Dennis Hunt, President Emeritus, Conference of California Historical Societies, gave the closing address.

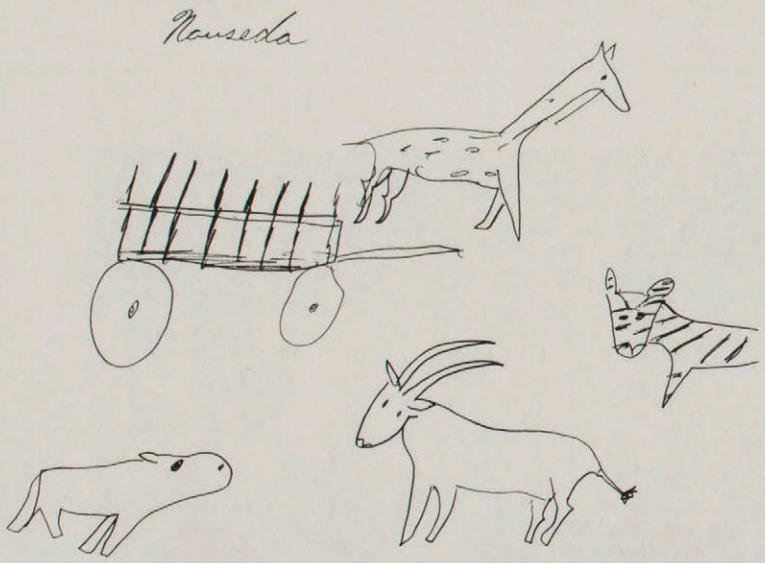
Mr. Walter Knott invited the group to visit Knott's Berry Farm on the Sunday following the close of the Symposium.

Art Connoisseur at Six Months



Billy Cartwright and his father, William T., in the Museum. Billy's father takes him everywhere as he feels that Billy isn't too young to start in appreciating art. Photographs are by Bob Willoughby.

Museum Association Newsletter



Junior Junket—Art Contest

THE ECCENTRIC "old woman who lived in a shoe who had so many children she didn't know what to do" would have profited by joining the Museum Association and directing her juvenile delinquents to the County Museum's Junior Junket: Children's Tour, January 24th, which was a delightful highlight of the current "Invitation to Enjoy" program for Association members, children and guests.

Hundreds of children turned out with assorted mothers, fathers, uncles, aunts, grandmothers and grandfathers to enjoy Museum tours according to their age groups, and a luncheon-picnic on the Museum's sun-drenched front lawn. Unlike the children in the Mother Goose Nursery rhyme, none had to be spanked and all were well fed.

Everyone enjoyed the art contest which, like the tours, was arranged by the Education Division of the Museum. Children were given paper and pencils and instructed to draw the object or exhibit which pleased them most. The results were remarkable, proving that museums not only make great impressions on young people but that youngsters can record their impressions with a high degree of artistry.

Many parents were amazed at what their children could draw. The inborn creative expression of a child is a delight to behold—a thing of beauty to respect. A museum is a logical community institution to spark the spontaneous and creative expression of an elementary school boy or girl. A review of the art work turned in, and the prize-winning drawings, proved that more mothers and fathers and others interested in the youth of our land should help to make museums everywhere more accessible and useful to the citizens of tomorrow.

Korean National Treasures Opening

THE UNIQUE and pleasurable opportunity of viewing the Exhibition of Korean National Treasures, shown for the first time outside Korea, brought many members of the Museum Association and the Korea Society to the

Left to right: Korean Ambassador You Chan Yang; Gandhi's grandson, Rajnahan Gandhi; Mrs. William Megowan; Mrs. Charles Bacheller.

reception for the Opening. The Association received the valued cooperation of the Valley Volunteer League in this endeavor, cooperation which it is hoped may be counted on in the future.

The Korean Ambassador and Madame You Chan Yang flew from Washington, D.C. for the occasion accompanied by General James Van Fleet, the great American hero of the Korean people and President of the Korea Society in the United States. Earlier in the evening the Ambassador and Madame Yang were hosts at a reception held at the Biltmore Hotel.

Keen interest in the collection was evident as guests formed a line from the Museum door to the Exhibition Hall. Among the noted guests present that night were Dr. Wong Yong Kim, Assistant Director of the Korean National Museum, who travels with the Exhibition; the Korean Consul Chang Whan Kim; Mr. Leo See Song, immediate Past-President of the Dong Ji Hoi Society, and Mrs. Song; Mr. Owen Strange, President of the Los Angeles Chapter of the Korea Society, and Mrs. Strange. Following the Opening, Dr. Jean Delacour entertained the distinguished visitors at a small supper.

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